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with one eye open, and the other eye must not be very fast asleep. We could mention a dozen manufacturers, who a few years ago made excellent instruments, but who, coerced by inevitable competition, took a sudden stride, and now find themselves making pianos a hundred per cent. in advance of their old styles—instruments, indeed, which are not excelled in the world.

These reflections are suggested by our examination of a new Grand Pianoforte, manufactured by George Steck & Co., of Eighth street, New York. The manufacture of grand pianos is not new to this firm, for they have for some time past been favorably known both to the profession and the purchasing public; and more recently they have achieved a wide notoriety by the refusal of the U. S. Commissioner, after awarding them space, to admit them at the Paris Exposition for competition with other American piano manufacturers. George Steck & Co., however, were not to be bluffed even by a U. S. Commissioner, so they brought the whole transaction before the bar of public opinion, which unequivocally decided in their favor.

The instrument which George Steck & Co. have recently brought out, is a Grand pianoforte in every sense of the word. Those qualities which we recognize as necessary to produce an instrument which shall be agreeable in the parlor, and shall still have enough reserved tone to be effective in a concert room, are perfect purity of vibration under the greatest amount of forcing, an out-speaking quality of tone, at once powerful, clear, ringing, but sympathetic, which will travel through space, and seem to broaden as it travels, together with a touch so finely organized, that gradation of power is perfectly at the control of the performer. It may be well imagined that such qualities can only result from the most thorough and perfect manufacture.

We have carefully, and frequently, examined and tried George Steck & Co.'s new Grand Pianoforte, and find it admirable in every respect. In tone, it is noble and out-speaking; its vibrations are clear and ringing, their purity rendering the harmony, when dispersed through space, homogeneous, rich and compact, achieving the great need of such an instrument, namely, to carry the tones rich and unbroken, to every part of the hall. The scale is finely graduated, attenuating from the lowest to the highest note in true proportion, so that the most perfect equality exists through the whole range of octaves. In quantity, the tone is ample, and no power applied seems to exhaust its resources, but, on the contrary, it gives the player full scope for the most powerful effects, and, at the same time, preserves the individuality of its tones, without noise or

confusion. In quality, it is rich and sympathetic, and has such mobility of tone, that it is capable of the finest shades of expression, and the performer finds ample means for the exhibition of his most delicate fancies, and his most refined sentiments. Its touch is all that could be desired, meeting the wants of every peculiarity in technique, so that in all respects it is a first-class instrument, and ranks with the best specimens of the few celebrated manufacturers of Grand Pianos. Steck & Co. have leaped over years of graduated improvement, and have earned, at once, a position which other firms have taken years to attain. We congratulate them very sincerely, for we are glad to chronicle another triumph of American art, and another successful contestant for the highest honors of pianoforte making.

A deputation from Newark waited on us yesterday, bearing a scroll on which was engraved in German text the following stultifying conundrum: "Why is weak Lager Bier a paradox?" "Because it is Teutonic, and it isn't too tonic!"

We promised to print it; we do so. Kind readers, forgive us!

WHAT THE THEATRES ARE DOING.

There is little—or rather so much doing in a dramatic way—that it is hardly worth recording.

Everybody is doing just what they have done before.

And without trying to imitate Daly's ridiculous style, in which he makes public opinion in half a dozen papers of this city, we would say that the fact can only be stated in positive paragraphs.

Last week we spoke of "Maud's Peril," at Wallack's.

This week we have to say that it is running just the same, with success—as we predicted.

Of the New York Theatre, we have only to say that "Norwood" has been withdrawn—as we predicted.

And

"Under the Gaslight"

Has been substituted.

* * * * *

At which we are astonished.

Except that it draws—

Which is more astonishing!!!!

The next is the Olympic, which is prospering in spite of Fox's Bottom.

It is wonderful how these things take hold of New York; and yet not wonderful when we see how much those Olympic chaps have got ahead of all that have gone before.

And then comes the Broadway—which should teach Mr. Florence that a man of his ability should—in spite of all the ridiculous things we said week before last—get new

plays to show his ability in, and he has it—a large amount being posted in this office on that fact.

The next is that little Fifth Avenue Theatre, round the corner from Broadway, in Twenty-third street, which is making one of those quiet successes which laugh to scorn all the critics, and simply says:

"Here we are! If you like us, buy us, and if you don't, go on your ways rejoicing."

And!

The public buy it.

Of the "Black Crook," we have nothing to say until—as Paddy would say—it is changed into the new piece which will come somewhere in January.

The "Devil's Auction,"

As we predicted!!!

Has gone to the Academy, and with its great advantages there, has made a second success.

They have added to their company about the prettiest woman and the cleverest actress that has lately debuted on the New York stage,—which her name is—Miss Hattie Thorne.

Showing the taste of the management on that point, anyhow.

Having said this, we have said about all.

We have to note an improvement both in matter and manner of the music now performed to illustrate the "Pilgrim" at Bunyan Hall; the selections, until the present week, having been far too puerile and insignificant. The scenes of this Panorama are so various, that opportunity is afforded for every class of music, the most secular strains being in keeping with the Vanity Fair pictures; but the music throughout might be brightened and strengthened, and the life now wanting, be imparted to performers and audience, by this very important adjunct to an entertainment.

THE EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN.

Last week, it was our intention to take up the exhibition of the Academy once again, and see if it were possible to say anything pleasant about it. But as we undertake seriously to handle it, we are sadly at fault.

Let the public simply place themselves in our shoes, and enter the exhibition without a catalogue, that they may lose sight of all the great names that hang upon the Academy walls, and only judge the pictures by their merits.

Having done this, our last week's notice comprises everything we would or could say. But beyond this we see eminent names on the catalogue—when we at last make up our minds to consult one—which ought to demand attention.

We find such names as McEntee, S. A. Mount, Edwin White, Brevoort, Sonntag,